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councils, hearing disputes, and correcting abuses, pressing reform where required and only referring matters to the pope if necessary. But there was no inevitable progression, and a lull in legatine activity in the tenth century is to be explained by changing political conditions.

The legal powers of the legates will be of interest to many of the book's readers. Rennie's thorough discussion of their full or shared powers and of the legate in the forum of the council is valuable. It was generally accepted that the legate's powers were only limited in matters of doctrine, but the letters of credence were all-important, and the further empowerments or qualifications that could be relayed by other ecclesiastics might enhance or diminish the instructions. As Pope Hadrian I wrote to Charlemagne, "all things are known through legates and letters." There were instances of legates exceeding their mandates, misleading the pope, and taking bribes. Nevertheless, on the whole the popes were prepared to delegate much to these officials who reflected papal power, while never surrendering their unique powers to declare the law and to act as the final judge on appeal.

This excellent book leaves no possible aspects of legatine work before the death of Pope Gregory VII unexplained. It is a triumph to have covered so much ground, and the book is likely to stand the test of time in the vast field of the study of early medieval papal government.

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JOHN SCATTERGOOD, *John Skelton: The Career of an Early Tudor Poet*. Dublin: Four Courts, 2014. Pp. 432; black-and-white figures. €55. ISBN: 978-1-84682-337-4. doi:[10.1017/S0038713415001104](https://doi.org/10.1017/S0038713415001104)

There can be little doubt that John Scattergood's *John Skelton* will become the definitive book-long treatment of the Tudor poet, if only because this impressive work meets two essential criteria: comprehensiveness and competence. This 430-page book contains no fewer than twenty-three chapters devoted to all aspects of Skelton's writings. More importantly, Scattergood's erudition—second to none when it comes to Skelton—ensures a readable prose that judiciously balances trenchant textual analysis with pinpointed historical detail.

Though generally chronological in its scope and design, Scattergood's narrative is structured by Skelton's poems. Most of the poet's best-known works receive a chapter to themselves, each of which discusses the place of a particular work or group of texts in its literary setting, historical context, and Skelton's career. *The Bowge of Courte*, *Ware the Hauke*, *Phyllyp Sparowe*, *Elynour Rummynge*, *Magnyfycence*, *Speke Parott*, *Collyn Clout*, *Why Come Ye Nat to Courte?*, *The Garlande of Laurell*—all receive individual chapters, as do many others. Of the remaining chapters, the most important are dedicated to Skelton's time in Diss, his life at court, and his relationship with Cardinal Wolsey. A mastery of local readings coupled with astute historical research has been a hallmark of Scattergood's career throughout. With *John Skelton*, Scattergood has produced a catalog of incisive close readings spanning Skelton's oeuvre that hardly leaves an aspect of the poet's creative work and public life unilluminated.

This is a big book, and big books need bibliographies. The publisher's decision not to include a full list of works cited on this occasion is unfortunate. Presumably, the bibliography has been omitted for reasons of space, given the size of this book. Although the index is thorough, the lack of a bibliography is compounded by a reliance on a short-title reference style (third instances of a citation are noted by surname only!) which makes it very cumbersome to work with this book. References can be traced only with great difficulty. In each case, the reader will have to go through the book to locate the first reference to a particular work. There also are a number of typos and small slips, but these do not detract

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from the considerable achievement that this work presents. This book will be the standard work on Skelton for the foreseeable future.

The sheer size and ambition of Scattergood's book allows him to take stock while breaking new ground. Many insights will be waiting for students of Skelton, ranging from Scattergood's intriguing discussion of the poet's titles (the book suggests, for instance, that an *orator regius* was "someone who spoke on behalf of the king" [187]), to an examination of the historically misunderstood *Phyllyp Sparowe*, a work that compresses the depth and richness of a distinguished tradition into a poem about the humble sparrow.

But perhaps the most significant contribution of this book exceeds the sum of its parts. The Skelton who emerges from the pages of Scattergood's book was often insecure, easily hurt, proudly learned, conservative—a writer whose works were produced by accretion, as open-ended engagements with the society surrounding him. And when Scattergood charts Skelton's habit of continuously rewriting and reediting his works, even at the dawn of printing, the reader will encounter one of the last leading poets of manuscript culture at work: "He valued the literature of the past and sometimes expressed deference to individual writers, but was, in his own practice, endlessly inventive and innovative" (47). The Skelton in this book is restless and brilliant, offended and merciless, an "outraged defender of traditional values, the apologist of the establishment," (77) who "inhabited a world for which he had little sympathy and from which he felt morally alienated" (103).

In *John Skelton*, Scattergood draws a portrait of the poet that is inherently contradictory: Skelton becomes a conservative cultural rebel, a writer of coarse insults and tender lyricism, at once at home at but still exiled from court. The Skelton in this book emerges as a courtier, scholar, translator, ornithologist, canonist, and satirist, but, above all, Scattergood's Skelton is a social poet who despises society, awkwardly both ahead of his time and behind the times—the self-styled prophet of a dying culture.

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HARTMUT SCHOLZ, *Die mittelalterlichen Glasmalereien in Nürnberg: Sebalder Stadtseite*. (Corpus Vitrearum Medii Aevi, Deutschland 10/2.) Berlin: Deutscher Verlag für Kunstwissenschaft, 2013. Pp. 710; 825 color and black-and-white figures. €118. ISBN: 978-3-87157-236-4.
doi:[10.1017/S0038713415001335](https://doi.org/10.1017/S0038713415001335)

As an independent city state within the Holy Roman Empire, Nuremberg has held a pivotal position in German history. The city has transfixed the modern mind: in 1828 Nuremberg was the site of the great *Dürer-Feier*, celebrating the three hundredth anniversary of Albrecht Dürer's death; and between 1929 and 1939 was the site of National Socialist Congresses, made unforgettable by the filmmaking of Leni Riefenstahl. Hartmut Scholz's monumental compendium, focusing only on the area associated with the Church of Saint Sebald, depicts the extraordinary cultural richness of the mercantile city. Throughout, we witness the importance of the great families, among them Imhoff, Volckamer, Haller, Tucher, and Rummel, both patrician and merchant setting their coats of arms on paintings, prints, tapestries, and above all, stained glass. Such investment by the lay patron enabled the survival of the city's Catholic past even as it embraced the Reformation in 1525. The importance of the great Sacraments Tabernacle in Saint Lorenz, for example, was shifted from a manifestation of Catholic belief to a monument honoring the Imhoff family and the sculptor, Adam Kraft. Nuremberg thus remains an unparalleled site where commemorative epitaph, altarpiece, sculpture, and stained glass still exist in reciprocal harmony. The city and its windows were featured in several landmark exhibitions: in 1986, the Metropolitan

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